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There are, unfortunately, many well-known musicians who make a sorry attempt at literary composition. Musicians of this class, says an exchange, are usually narrow of view, and in truth they have but little to offer in the way of literature. Music is closely allied with other fine arts, so it demands of its teacher and performer a liberal education. Poetry, philosophy, mathematics, and a general knowledge of language, are requisite accomplishments. Also a course of reading the popular sciences is valuable.

The example of the great masters is the respect is worthy of emulation. Zarlino was a profound scientist; Bach was fairly well educated, besides being a singer, violinist, expert harpsichord player, and organist; and violinists of the first rank—such as Alessandro Scarlatti were a source of large information; Glück was a literary scholar; so was Cherubini; Even Mozart and Beethoven, who had few dealings with the world and were almost constantly engaged in composition, were well-versed in the higher forms of art and literature. Von Weber was a polished writer; Berlioz is known to have been an omnivorous reader of the classics, and he was a first-class critical essayist. Wagner was a close student of the classics, and of several languages, and wrote some of the greatest libretti ever set to music. Liszt was such an accomplished literator that his writings are said to have enriched the French language. Saint-Saëns read Latin, and had a philosophical mind. Gounod has considerable command of language and much general information. It was so with Rubinstein (read his "Conversation on Music"), and even Dvorak, who is essentially a composer, has written a brochure on Schubert which is most difficult to find. To sum up—criticism of the style of our best critics, is not to be expected of the average professional musician. Our polyglot English language is full of betraying pitfall and difficult to master. In fact, special study and training are necessary to this end. But surely every teacher and

performer ought to be able to relate his experience or express his opinion in plain, correctly phrased English.

In his reminiscences, Arditi, the composer, thus humorously relates an opera performance in Washington, D. C., one winter some forty years ago: "It was during my first long stay in America, and our company was announced for one night, during a cold winter evening in Washington. It happened that we had been transported to the Arctic regions, and the theatre in which we gave our performance was as inadequate to cope with frost as was a summer theater. Norma was the opera, and Grisi instead of appearing in her usual rôle, was discovered during the performance, on the stage, wearing a huge fur-trimmed coat in which she was huddled up almost to her eyes. The house rose to the occasion with bursts of laughter when Maria, in her entrance, holding a candle under her arm, entered over the stage—her face confronted by Norma in their tragic meeting—under which profuse safeguard both artists crowded while singing their grand duo. The roof of the theatre had given way under the heavy snow, and its contents of ice, melting under the heat of the gas, was streaming down on the artists."

"More people die from too much eating," says the London *Family Doctor*, "than by too little, and the greatest voices have sprung from the poorest feeding." Depending upon the resources of a well-educated body, there is no greater danger than that of voice, i.e., people who are well-nourished by food, do not seek a better way of producing a tone than by main force. To sing well, one must have but little food or little luxury, especially in the preparation to be a vocalist."

✓ DEATH OF PROF. FRANK GECKS.

Prof. Frank Gecks, one of the oldest and most esteemed of St. Louis' musicians, died at his home, 1333 La Salle street November 10th, at the age of 62 years.

His death was due to heart trouble, from which he had suffered for some time. Prof. Frank Gecks was more widely known than Prof. Frank Geeks. He was prominent in musical affairs during the last 40 years, and was Professor of Music at the Christian Brothers College here since 1865. His general face was familiar to thousands of St. Louisans, and his able teaching sought by numerous students of the College as well as by many who have reached prominence.

The Christian Brothers College band will miss their beloved leader, and will long remember the pleasant rehearsals that made their band a source of pleasure to generations of students.

Prof. Geeks was a member of the Choral Symphony Society, Liederkranz, and other organizations.

He leaves a wife and four children: Frank Geeks, Jr., John Geeks, Mrs. Gustav Schall and Miss Tillie Geeks, all of whom are accomplished musicians.

Frank Geeks, Jr., one of St. Louis' most prominent violin soloists, succeeds his father as instructor at the Christian Brothers College.

A hint to be careful about the use of the opera glasses which are supplied in most of our leading theatres, on a payment of a small fee, is worthy of notice. This has been advised by a number of oculists that these opera glasses frequently become the medium for spreading contagious diseases of the eye, and it is well therefore to be careful how we use them.



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HOW MUSIC SHOULD BE STUDIED.

This paragraph from one of Miss Muloch's novels regarding the study of music and respect for it, is going the rounds of the musical press:

If music is studied at all, it ought to be studied thoroughly and from the very first. Parcels are very apt to be sent to us which can teach us nothing, and that any sort of piano is good enough for a child to practice on. No mistake can be more fatal. A child who is ill fit to be taught at all should be given a piano, and a piano will make him ill fit enough to make the groundwork not merely superficial, but solid, and not only solid, but interesting. A great deal of the preliminary study of music is not at all interesting, using up as it does the time of the student, and causing the trouble to make the child understand, the initiate and complicated beauty of the scheme of harmonizing, in opposition to the dullness of mere stringing. Then the longer he stays awake, will comprehend the why and the wherefore of the most wearisome of scales, and the hardest of exercises, and conceive an ambition not merely to "play a piece," but to become a true artist.

Music enters a passionate and indignant protest against the habit which ill-conditioned guests indulge in weak hostesses' permit, of talking during a musical performance. In good society, however, when music is found, either in public or in private, should be put to flight, firmly and irreversibly.

If people do not like music, they need not listen to it, if they can go away. But any person who finds himself compelled to sit in the drawing-room, where music is going on, and does not pay it the respect of silence—total silence—is to be severely reprimanded, and any public behavior of his by which he can not remonstrate against such behavior, or, in a private room, connive at it, and submit to it, is—let me put it in the mildest form—a very weak-minded and cowardly person."

AMERICA'S OPPORTUNITIES.

"For the average singer, America offers most excellent teachers; she can find all that she needs at home. While I have been writing this article, I have seen in the *Ladies Home Journal*. For operatic singers, some foreign training is practically necessary so long as impresarios consider Europe their market," and "But no girl," she adds, "unless she has money to throw away—I mean by this a large fortune to spend—should go abroad for vocal instruction until she has been passed upon, tested, and approved by at least two or three artists who know the gay and fair name of their art, and the life and perhaps the honor of the would be singer too highly to advise her to enter upon a career of prima donna. If she does, then she must be prepared to pay a fixed price, no possibility of success. If possible, these artists should be strangers to the singer—people who will not be moved nor swayed by her importunities. They should be strict and tough. But only those so passed upon, and those others who can afford to indulge a hobby, should ever go abroad for instruction."

THE MOTHER OF PAGANINI.

Paganini was wholly devoted to his son and gloried in his triumphs, and said to his physician, full of admiration: "Affect me Vienna, in 1828, she wrote him: "I assure you that I pray to God every day to keep me in good health, as well as yourself, that our wished and longed-for meeting may not be delayed, when the time which had deserved has come to pass. Your name flies from mouth to mouth, and art, through God's grace, procured for you a comfortable livelihood. Beloved of your friends, enjoy at least that quiet which your health requires. Your portrait, which you send me in the letter, gives me great pleasure, and gives all who see it a great satisfaction."

It is interesting to note the enormous prices that have been realized from celebrated songs. Thus, \$2,000 was paid for "My Grandfather's Clock"; \$2,000 each for "The Boogie Man," "Two Lovely Black Eyes," "See You"; "She wore a Wreath of Roses"; "Kathleen Maxineour"; (the last two originally being purchased from their composers for \$1 or nothing); \$3,000 for "Nancy Lee"; \$6,000 for "Dreadnaught"; \$10,000 for "I'm a Little Teapot"; \$25,000 for "The Heart Bowl'd Down"; \$10,000 each for "I Dreamt I Dwell in Marble Halls, and "Then You'll Remember Me"; \$3,000 for "The Lost Chord"; \$5,000 for "Ta-ra-ra-boom-de-ay".

TERESA CARRENO.

Teresa Carreno, the famous pianist, who will be card in this country, was born in Carracas, Venezuela. She is the daughter of the First Minister that she has been called. She developed herself as a pianist, and studied under Louis Gottschalk and Georg Matthes, a pupil of Chopin. Macarreño has appeared in concert in north and south America with great success and was received in London, and Paris with unabated enthusiasm, her greatest triumphs have been won in Berlin and other cities of Germany, as also in Russia, Sweden, Norway, Belgium, Hungary and Austria. Carrasco, to whom critics have given the title of Americas have awarded the palm of being the greatest living pianist, is now in the zenith of her artistic career. That this popularity has been justly deserved is clearly proven. At every concert given in Berlin, at which Mrs. Teresa Carreno has performed, he has scored a triumph, and has held the large audiences spell-bound (so to speak) by her masterly interpretation of the compositions of Beethoven, Brahms, Schumann, Grieg, Tchaikowsky, Chopin and Liszt have been selected as worthy of the power of this great exponent of piano-forte work. Nothing seems to be able to distract her from her favorite instrument or her favorite battement. In all the attributes of the great artist Teresa Carreno leads, and the enthusiasm with which her performances have called forth from highly critical audiences of London, Paris, Berlin, and New York, can only be described as phenomenal and absurd. By some critics of Berlin Carreno has justly been called the "Lioness of the piano" to intense has been the passion displayed by her in the interpretation of the works of the masters. Although her life has not been all sunshines, Carreno has, with the courage of a heroine, never allowed her trouble to interfere with her dedication to her art. Madam Carreno will make her entrance before a New York audience on January 8th, at the Philharmonic Society on January 9th, 1887. Her tour in America will be under the direction of Mr. Rudolph Aronson.

WILLIAM STEINWAY.

Mr. William Steinway, the well-known piano manufacturer, died at his residence in New York, November 29th, from a cerebral hemorrhage.

It is scarcely necessary to tell to members of the musical profession or lovers of music who Mr. Steinway was or to attempt to recount his virtues and attainments, as these have been fully set forth in the history of the musical affairs of this country. Those who have profited directly by his wife's counsel, generous sympathy and ever ready charity will be particularly interested in this sketch. Outside of the sphere of music however, there was scarcely an interest in life in which he was not a factor. He was a man of large and varied interests, deeply interested in German, state and national politics, in charities and matters of artistic influence he was one of the foremost men of the time. He was a man of large and noble qualities, and his life was one of continuous success and honor in whatever he undertook.

KEEP YOUR MOUTH SHUT.

Dr. Footsoft says that this is the secret of avoiding colds. The man or woman who comes out of an overexposed room, especially at night, breathes through their mouth, will either catch a bad cold or irritate the lungs sufficiently to cause a hoarse voice and unpleasantness. If people would just keep their mouths shut and breathe through their noses, this difficulty and trouble could easily be avoided. Children often get the most of people talking freely while out of doors just after people have come from hot air, and theatre-goers who discuss and laugh over the play on their way home are inviting illness.

A veteran musician who recently died in Philadelphia, used to tell a good story of how he heard Jenny Lind sing. "I was there," he said, "as a young clerk in a well-known printing and stationery store and asked myself to show her some music of a classical nature. We struck up quite a conversation, and the owner of the store, who was a great admirer of the great singer, said, 'If you like, I will have the town here.' She laughed and said, 'Oh yes, I have the pleasure, and I am very little prepared for her voice.' The price of admission was a song she had just laughed again, and then handed me a song she had just picked out, and asked me to play the accompaniment for her voice. I did so, and so he said, 'Well, if I play that song in a dream, I will be dead.' She had finished singing, she thanked me, and with a jape,

smile, said, 'You cannot say now that you have never heard Jenny Lind.' She thanked me again, and left me quite dumbfounded."

KUNKEL POPULAR CONCERTS

The Sunday and Thursday Afternoon Kunkel Popular Concerts, given at the 14th Street Theatre, are enjoying unprecedented success. Each concert witnesses a large attendance and unabated enthusiasm.

The programmes are well designed to please the public, and offer choice and excellently varied numbers, rendered by prominent local talent.

The unstinted praise accorded the concerts by the local press proves the concerts are fulfilling their mission of giving the public splendid concerts at popular prices. The following programmes were rendered:

Twenty-ninth and thirtieth concerts, Sunday afternoon, November 1st, Thursday afternoon, November 5th. A Duet from "Il Trovatore" (Verdi) Grand Opera Concert. Charles Kunkel, Mrs. Maud Kunkel and George Englehardt, 2 Song-Grand Aria, from Sonnambula, V. Bellini; Mrs. A. D. Chappell, 3 Violin solo—Ballade et Polonoise, H. Wieniawski; Miss Rose Ford, Alice Allday, Miss Idia Alpine, 2 Piano solo—Vive La Republique, treating La Marseillaise, Hail Columbia and Yankee Doodle, Charles Kunkel, Mr. Charles Englehardt, 2 Violin solo—The Swan—Melody, C. Saint-Seans, (B.) Oberstanz—Mazurka, H. Wieniawski; Miss Rose Ford, Song—Down on the Prairie, G. F. Isbell, Miss Idia Alpine, 2 duets—Attitudes, The Themes of Sullivan's Pinafore, Jean Panj; Messrs. Charles Kunkel and George Englehardt.

afternoon, November 15th. Thursday afternoon, November 19th. 1. Piano solo—Sonata Pathétique C minor, Op. 13. (a) Grave—Allegro di molto e con moto—Adagio—Allegro. 2. Piano solo—Sonata in B-flat major by Charles Kunkel. 3. Violin solo—Sonata in F major by Beethoven. 4. Violin solo—Sonata in E major by Prince F. Lynes; Miss Florence B. Ellis. 5. Violin solo—Sonata in G major by Haydn. 6. Violin solo—Sonata in A major by Mendelssohn. 7. Violin solo—Sonata in D major by Bellini. 8. Violin solo—Arrangement from Sonatas by Bellini. 9. Piano solo—Vivace—L'Amour de la Patrie. 10. Republicaine, treating La Marseillaise, Hall Columbia and Bangs. 11. Dances—Doodie, The Blue Danube, The Swan, The Toreador, G. Robert. 12. Violin solo—Legende by Miss Florence B. Ellis. 13. Violin solo—Legende by Op. 17. H. Wieniawski; Mr. Charles Kain, 8th Swiss Guards. 14. Violin solo—Edgar by Op. 10. J. Brahms; Mr. Charles Kunkel. 15. Violin solo—The Blacksmith by Op. 10. J. Brahms; Messrs. Charles Kunkel and Charles Jacob Kunkel.

Thirty fifth Anniversary, Saturday afternoon, November 22nd. 1. Piano solo—Sonata—Op. in A-flat major. (A) Andante con Variazioni (b) Scherzo (c) Allegro. 2. Violin solo—Praeludium and danseuse (A) (Hector's Funeral March). 3. Finale Allegro, L.van Beethoven; Mr. Charles Kunkel 2 Song—Tell Me, Heart, Richard S. Poppen; Mrs. S. Black. 3 Song—For All Eternity, Maserhorn (A) (Hector's Funeral March). 4. Overture (Anholt Grand Pianoforte de Concert) Claude Melnotte. Misses Laura Hanzicker and Corinne Miller. Widan. 5. Song—Awake, Dear Mad, Josie Desserat; Mrs. S. Black. 6. Piano solo—Alpine Story; (A Summer Idyl). (By general request), Kunkel. 7. Chorus—The Star Spangled Banner. 8. Chorus from Der Freischütz, (sung in German), Caruso. Maria von Weber; Mr. Otto Hein. 8 Recitation—The Lost Chord, (accompanied with Sullivan's "Music hall"). 9. A. Proctor; Miss Tessie L. Young. 10. Song—Duet—Mr. and Mrs. Otto Hein, Luigi Arditi; Mrs. S. Black. 11. March—Mr. Otto Hein. 10. Piano duet—Otto March, Otto Aschetsch; Messrs. Charles Kunkel and Charles Kunkel, Jr.

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THOMAS M. HYLAND, EDITOR.

DECEMBER, 1896.

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KUNKEL'S ROYAL PIANO METHOD.

In this number of the REVIEW are presented the first pages of "Kunkel's Royal Piano Method," which will be followed by other pages, until the entire work is completed.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use and ought to be used by every teacher and pupil appreciating the merits of the method of Beethoven.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderevsky, Von Bülow, Gottschalk, Liszt, etc., etc. It is a complete and exact exposition of piano playing. Takes a pupil from the very ground-work; starts with the simplest studies; explains everything as the pupil progresses, and, while maintaining the interest, develops a fine technical and lays a foundation for the most perfect Piano Playing.

Its valuable features:

The studies and pieces throughout the book are of the most interesting and developing character.

They are arranged according to the pupils' needs, as are composed by such masters as Hans von Bülow, Karl Kinsky, Franz Liszt, Carl Tausig, Etc., phrased, and accompanied with full explanation of terms, notes signs, etc., etc., as they occur. The writer has, in the first legato, the two great features in writing up on piano, as fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the tone, etc., are correctly presented and indicated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

The author of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

DEATH OF ANNA MARIA KUNKEL.

It is with feelings of profound sorrow that we announce the death of Mrs. Anna Maria Kunkel, beloved mother of Mr. Charles Kunkel.

Mrs. Kunkel died Nov. 3d, after a lingering illness, in the home of her son, 3828 West Pine st.

Few women have spent a life more useful and honored with so many aspirations as she who has been taken from us. Mrs. Kunkel was born in Germany in 1812, and came to this country in 1848, living some time in Cincinnati before coming to St. Louis.

How well the duty of training her four children was performed, it is needless to add, for the children have made her name famous over all the civilized world.

Mrs. Kunkel was a woman of fine traits of character, highly educated and deeply versed in German and American Literature. Her memory was remarkable to a degree and many a time have the bright thoughts garnered from her lips the brilliant thoughts gathered from the world's great minds.

The funeral services were private and were held at the crematory. A quartette, composed of Miss Mamie Maginnis and Mrs. Nannie K. Dodson and Misses Mary and E. Diercks, rendered several beautiful selections.

Dr. A. Shatinger, grandson of the deceased, paid a most touching tribute to her memory. In accordance with Mrs. Kunkel's expressed wishes, her ashes were buried in the grave of her late lamented son, Jacob Kunkel.

Mrs. Kunkel leaves two children, Mrs. Schattinger and Mr. Charles Kunkel, and many dearly beloved friends, to mourn her loss. May she rest in peace.

"So softly death succeeded life in her,
She did but dream of heaven, and she was there."

THE MUSICAL STUDENT.

It is of no consequence that we should be familiar with the lives and works of Bach, of Beethoven, of Wagner, if we are unable to learn practical lessons from the study of the works of these great models of working. The production of so many poor compositions, which are mere imitations of the mannerisms of some idealized composer, would be stopped if students could be made to realize clearly the difficulties of composition, and the reason why it is that those who do not understand the art of composition, and inspire those forms. The slavish imitation of the methods and manners of another leads to no abiding results.

For example, because Beethoven observes the strictest effort by working on certain pieces, he is not guaranteed that his efforts will be reached by him who adopts Beethoven's methods. Every composer has his own individual modes of expression, and cannot produce a true work out of his own individuality. We note how the success of Handel as an oratorio composer, and also so many weak reflections of Handel in his contemporaries and successors; Mendelssohn had his following; Wagner had his imitators; but the road to these peregrinations of second-hand inspirations, follow, is not a safe road—that way leadeth to perdition.

Among certain practical musicians it has unfortunately been rather common to try to carry the study of the past, the exclaim—study music, study and quartet, etc. This attitude only shows how little such men have grasped the true invariances of antiquarian study, in its best sense. The searcher after knowledge is not really pursuing a valid thing; but he must himself be independently able to grasp the tendencies of the ages gone by, is he who is most likely to produce something noteworthy in his own generation.

Miss Jessie Thistle, formerly of St. Louis, sailed on the 7th ult. for Germany, where she will spend several years in the study of music.

CONCERTS POSTPONED.

On account of the illness of Moritz Rosenthal, the recitals that were announced to take place here in December have been postponed. The dates will be announced latter.

COMING ATTRACTIONS.

DAMRODCH OPERA CO.—Beginning Monday, February 2nd, the Damrosch Opera Company will appear at Exposition Music Hall, with a strong company and some new attractions. Mme. Valda Valkyrien, the Abbey organization, will be heard with the Damrosch company. Louis Meyer, best in the Abbey circuit for grand opera this season, Mr. Damrosch was offered his choice of either Mme. Melba or Calve as an additional attraction for his own St. Louis tour. Mme. Melba is likely to be heard during the Abbey concert on Saturday, Feb. 12th. Mr. Damrosch selected Mme. Valkyrien, who will probably be heard in either "Carmen," her former great St. Louis success, or, it may be, in her latest success, that of "Dame Anna in 'Don Giovanni'." She will make but one appearance during the Damrosch engagement.

ABERY, SCHOEFFEL & GRAC CO.—From Tuesday 22nd, January, to Friday 25th, February 22nd, 1897, at the Alber, Schoeffel & Grac Company (Louisville) will give a concert engagement at the Exposition, probably with Mme. Melba and Jean and Edward De Reuze as the principal stars.

BICYCLES LESSEN MARRIAGES.

Plaques are now at a discount, and it is amusing to note in the papers devoting their columns largely to the interest of those who will go in exchange and barter that a nice plaque can be secured in return for a good lady's bicycle. One thing which will in time militate against the continued use of cycles by women is that they are becoming less for love and courtship. Ladies and damsels are finding much better opportunities for marrying eligible daughters to find husbands, but under the most joyful of conditions cycling claims such close and undeviating attention to a young man's health and very little time to spare for the social consequences of the rate, while upon their steel steeds. When this comes to be recognized, surely in bicycle companies will find the "ladies' cycle" a drug on the market and plagues will go up.

Miss Marion Ralston gave a delightful musical to her friends and invited guests in which she presented a classical and modern programme that was heartily applauded. Miss Ralston was admirably assisted by Mrs. Buckner. The musical was an artistic success and a rare treat.

The ninth annual piano recital was given by the prominent pianist Miss Anna Williams in the Auditorium Hall. A splendid programme was offered and rendered in a manner that reflected much credit upon Miss Vollmar's thorough method of teaching. Among the participants were Miss Olga Grunberg, Mr. George Leslie and Elsie Lewett, Elsie Ruf, Willis Krueger, and Hattie Rutledge. Miss Julia Vollmar, soprano, sang in artistic style, Miss charming numbers.

At a reception held in the International Order of King and Queen Hall on the 11th ult. a very creditable programme was rendered. The participants included Eugenia Williams, n. B. E., who received the "King's Daughter" and "Prince Eric's Chivalry" in an incomparable style, delighting every person present. Miss Lillian Williams, n. B. E., sang "Sister, My God, to Thee," by Rice King, and Minnett, by Joachim Raff, in an admirable manner, and received deserved applause. Miss Miss Lillian, the popular soprano, charmed her audience by her splendid rendition of several vocal selections.

Mme. Marchesi does not believe in the bicycile for vocalists. "For strong, healthy persons it may be of benefit in helping to develop the lungs," she says, "but for the vocal organs and delicate persons the rapid cycling is dangerous, and during the use of the bicycile may be positively injurious; wherefore I forbid this sport to all my song-birds."

Herr Hermann Levi is to retire from public life.

Ep. Subscribe for the REVIEW for 1897.

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ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love-song upon his oboe.
Moderato. ♩-144.

Charles Kunkel, Op. 105.



NOTE. Ped. * Ped.
The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.

Ped. Ped. Ped. Ped. Ped. Ped.

The shepherd gives a signal

una corda.
Ped. Ped. Ped. Ped.

echo.
tre corde.
una

to his dogs to bring the flock under shelter.

corda.
tre corde.
Ped.

echo.
una corda. tre corde.

NOTE. A

mf
Ped. p una corda. p Ped. fpp

The rain begins to fall.

pp
p
p
p
p
p

NOTE.—At A, a terrific thunder clash is to be heard. This is effected by striking with the palm of the left hand in the bass, *ffff* all the keys possible—after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.

8

tre corde.

una corda.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

8

tre corde.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

The wind hisses among the mountain pines.

8

una corda.

tre corde

dim.

A)

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

8

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

The storm comes on in full power

f

p

f

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Thunderbolt.

8

Ped. Ped. Ped. Ped. Ped.

The storm King's lightning eyes flash and

8

Ped. Ped. Ped. Ped. Ped.

ff sempre marcato.

the thunders of his voice roll and reverberate.

Ped. Ped.

Thunderbolt.

8

Ped. Ped. Ped. Ped. Ped.

B-----

Ped. Ped. Ped. Ped. Ped.

1025 - 9

Ped. Ped. Ped.

10 branches, the shepherd again calls his dogs and takes his sheep to pasture.

ff tre corde. echo. una corda. ff tre corde. echo. una corda.

FINALE I.

Tempo I = 144.

The shepherd resumes his love song, while

ff tre corde. echo. una corda. ff tre corde. echo. una corda. mfp tre corde.

the thunder gradually dies away in the distance.

ff tre corde. echo. una corda. ff tre corde. echo. una corda.

ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda.

ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda. ff tre corde. echo. una corda.

1025 - 9

Ped.

A choice of two finales is given. Number two is for the more advanced performer.

11

mf

Ped. Ped. 13 Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f *echo.* *pp* *f*

una corda. *tre corde.* *una corda.* *tre corde.*

ff *pp* *f*

una corda. *una corda.*

* Ped. * Ped. * Ped.

ff *pp* *f*

una corda.

ff *pp* *f*

* Ped. * Ped.

ff *pp* *f*

una corda.

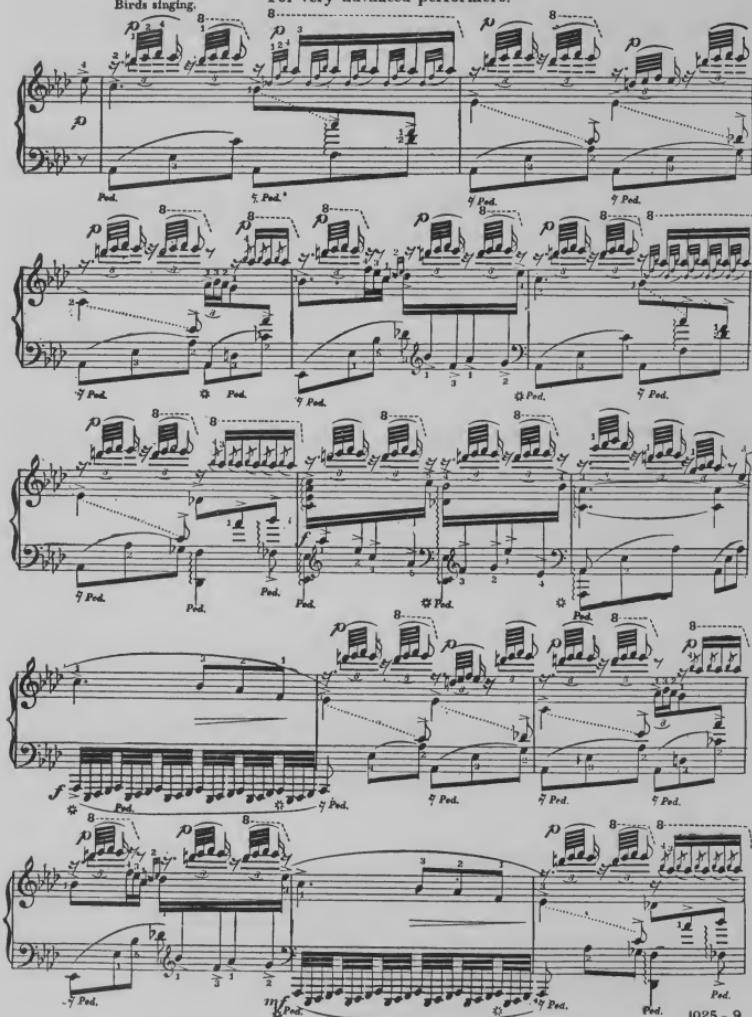
ff *pp* *f*

ff *pp* *f*

Ped. * 1025 - 9

FINALE II.

For very advanced performers.



The image shows a page from a piano score, page 123. It consists of six staves of musical notation. The top two staves are treble clef, and the bottom four are bass clef. The first three staves begin with dynamic marks 'f' and 'ff'. The fourth staff starts with 'Ped.' and has a 'Ped.' marking above it. The fifth staff begins with 'Ped.' and has a 'Ped.' marking below it. The sixth staff begins with 'Ped.' and has a 'Ped.' marking above it. The music includes various dynamics such as 'mf', 'f', 'ff', and 'echo.', and fingerings like '1 5', '2 5', '3 4', etc. Pedal markings include 'Ped.', 'Ped.', 'Ped.', 'Ped.', 'Ped.', and 'Ped.'. The page number '123' is at the top right, and '1025-9' is at the bottom center.

FROLIC IN THE BARN YARD.

Lively, $\vartheta = 98^\circ$.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

RONDO.

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

The image shows a page of sheet music for a piano piece titled "Cackling of Hens". The music is in 2/4 time and consists of six staves of musical notation. The first staff begins with a dynamic of f (fortissimo) and a key signature of one sharp (F#). The second staff starts with a dynamic of p (pianissimo) and a key signature of one sharp (F#). The third staff begins with a dynamic of f (fortissimo) and a key signature of one sharp (F#). The fourth staff starts with a dynamic of p (pianissimo) and a key signature of one sharp (F#). The fifth staff begins with a dynamic of f (fortissimo) and a key signature of one sharp (F#). The sixth staff begins with a dynamic of p (pianissimo) and a key signature of one sharp (F#). The music features various dynamics, including f , p , and $p.p.$, and includes fingerings such as 1, 2, 3, 4, 5, and 6. The piece concludes with a final dynamic of p and a key signature of one sharp (F#).

The Turkey Gobble, Gobble.

Musical score for 'The Turkey Gobble, Gobble.' in Key of F. The score consists of two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The music is in common time. The score includes dynamic markings such as *p*, *f*, and *p*, and performance instructions like '1' and '2' over notes. The bass staff has a prominent bassoon part with sustained notes and rhythmic patterns.

Continuation of the musical score for 'The Turkey Gobble, Gobble.' The key signature changes to one sharp (G major). The score continues with two staves: Treble and Bass. The Treble staff shows eighth-note patterns, and the Bass staff features sustained notes and rhythmic patterns. Dynamic markings include *f* and *p*.

Continuation of the musical score for 'The Turkey Gobble, Gobble.' The key signature changes to one flat (F major). The score continues with two staves: Treble and Bass. The Treble staff shows eighth-note patterns, and the Bass staff features sustained notes and rhythmic patterns. Dynamic markings include *f* and *p*.

Continuation of the musical score for 'The Turkey Gobble, Gobble.' The key signature changes to one flat (F major). The score continues with two staves: Treble and Bass. The Treble staff shows eighth-note patterns, and the Bass staff features sustained notes and rhythmic patterns. Dynamic markings include *f* and *p*.

The happy Farmer sings.

Musical score for 'The happy Farmer sings.' in Key of B^{flat}. The score consists of two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The music is in common time. The score includes dynamic markings such as *p*, *f*, and *p*, and performance instructions like '1' and '2' over notes. The bass staff has a prominent bassoon part with sustained notes and rhythmic patterns.

Continuation of the musical score for 'The happy Farmer sings.' The score continues with two staves: Treble and Bass. The Treble staff shows eighth-note patterns, and the Bass staff features sustained notes and rhythmic patterns. The bassoon part continues with sustained notes and rhythmic patterns.

Piano score showing five staves of musical notation. The music consists of two sections, I. and II.

- Section I.:** Dynamics include p , f , and p . Measure 1653-3 is indicated at the bottom.
- Section II.:** Dynamics include f , p , and f .
- Performance Instructions:**
 - "Repeat from beginning to Fine." is written at the bottom right.
 - "1653 - 3" is written at the bottom center.

Repeat from beginning to Fine.

RING AROUND THE ROSES.

3

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{d} = 80$.

CARL SIDUS.

N. B. Notice carefully the change of fingering.

1666.3

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Musical score page 4, measures 1-4. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a tempo of quarter note = 120. The bass staff has a key signature of one sharp (F#). Measure 1 starts with a forte dynamic. Measures 2-4 show a continuous pattern of eighth-note chords. Measure 4 ends with a half note.

Musical score page 4, measures 5-8. The treble staff shows a continuation of the eighth-note chord pattern. The bass staff begins with a half note followed by eighth-note chords. Measure 8 ends with a half note.

Musical score page 4, measures 9-12. The treble staff continues the eighth-note chord pattern. The bass staff begins with a half note followed by eighth-note chords. Measure 12 ends with a half note.

Musical score page 4, measures 13-16. The treble staff shows a continuation of the eighth-note chord pattern. The bass staff begins with a half note followed by eighth-note chords. Measure 16 ends with a half note.

N.B.

Musical score page 4, measures 17-20. The treble staff shows a continuation of the eighth-note chord pattern. The bass staff begins with a half note followed by eighth-note chords. Measure 20 ends with a half note.

Cantabile.

Musical score page 4, measures 21-24. The treble staff shows a continuation of the eighth-note chord pattern. The bass staff begins with a half note followed by eighth-note chords. Measure 24 ends with a half note.



Musical score page 5, measures 5-8. The key signature changes to B major (one sharp). The vocal line continues with eighth-note patterns. The piano part maintains harmonic stability. The vocal line includes a melodic line with grace notes and eighth-note chords.

Musical score page 5, measures 9-12. The vocal line becomes more sustained, with longer notes and fewer grace notes. The piano part continues to provide harmonic support. The vocal line ends on a sustained note.

Musical score page 5, measures 13-16. The vocal line resumes its eighth-note pattern with grace notes. The piano part provides harmonic support. The vocal line ends on a sustained note.

Musical score page 5, measures 17-20. The vocal line continues its eighth-note pattern with grace notes. The piano part provides harmonic support. The vocal line ends on a sustained note.

Musical score page 5, measures 21-24. The vocal line begins with a crescendo, followed by a sustained note. The piano part provides harmonic support. The vocal line ends on a sustained note.

Repeat from beginning to Fine.

VALSE MIGNONNE.

Louis Conrath.

Allegretto $\frac{3}{4}$ ad lib. rtt. ard. a tempo.

Secondo.

Copyright—Kunkel Brothers. 1892.

VALSE MIGNONNE

3

Louis Conrath.

Allegretto. d . - 80

Primo

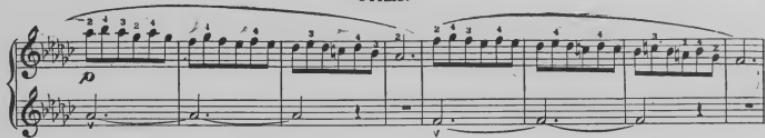


Secondo.

A page of musical notation for organ, featuring two systems of staves. The top staff is for the manuals and the bottom staff is for the pedal. The music consists primarily of chords and sustained notes. Measure 1 starts with a forte dynamic (f) and a bass note. Measures 2-4 show a repeating pattern of chords. Measures 5-7 continue the harmonic progression. Measures 8-10 feature sustained notes and bass notes. Measures 11-13 show a return to the earlier harmonic patterns. Measures 14-16 conclude the section with sustained notes and bass notes. The page is dated "1892-10" at the bottom.

Primo.

5



1892-10

6 Giocoso.

Secondo.

1. *P* *rit.* *a tempo.* *rit.* *a tempo.* *semper cres.* *ff*
 2. *P* *ff*

1892 - 10

Gioioso.

Primo.

7



Pariante.

a tempo.

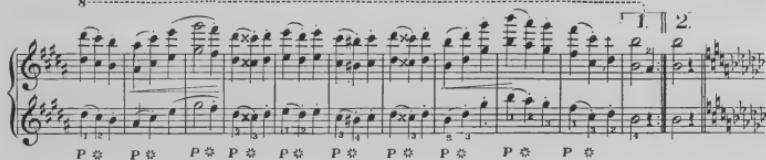
rit.



a tempo.



8



Secondo.

ad lib. rit. ard. a tempo.²

cres.

Ped. * *Ped.* *

f

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* * *Ped.* *

1892-10

Primo.

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and includes various dynamics such as *p*, *f*, *rit.*, *ard.*, *a tempo*, *cres.*, *mf*, and *Ped.*. Performance instructions like *ad lib.*, ***, and *#* are also present. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests. The page is numbered 10 at the bottom right.

Secondo.

1392 - 10

Primo.

*11

The image shows a page of sheet music for a piano, specifically page 8. The music is arranged in six staves, each with a treble clef and a key signature of one flat. The first two staves begin with a dynamic of 2. The third staff starts with a dynamic of 8. The fourth staff begins with a dynamic of 4. The fifth staff starts with a dynamic of 8. The sixth staff begins with a dynamic of 8. The music includes various performance instructions such as 'Ped.' (pedal), 'ff' (fortissimo), and 'cres.' (crescendo). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 1, 2, 3, 4, etc. The tempo changes from 'animato' to 'Presto'.

THE BEAUTIFUL LONG AGO.

Words by

LAURA B. BELL.

Music by

LENA M. BINGHAM.

Allegretto ♩ = 80.



1. The tender gleam of the fading light Falls o - ver the drift - ed snow..... The
 2. The state - ly pop - lars are gaunt and tall And standin a sol - emn row Just



field and mead - ows lie cold and white As in the af - ter glow..... of
 as they did when be - side the wall, We lin - gered long a go..... The

1650-4

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dear, dead days long lost to sight In beau.ti ful long a - go of
 day you call'd me "Dear.est heart" In beau.ti ful long a - go The

rit.

dear, dead days long lost to sight In beau.ti ful long a - go
 day you call'd me "Dear.est heart" In beau.ti ful long a -

2.

go *a tempo.*

I have

A little slower.

loved the mem'ry and kept it green Tho' years may come and go,.....

accel.

And my heartbeats fast as I catch the gleam Of light on the crus - ted snow..... As it

*accel.**rit.**rit.**Parlando.**rit.**Tempo I.*

did that day when I call'd you "Queen" In the beau.ti - ful long a - go..... And

Animato.

now when..... mea - - dow and hill and lea..... Lie

wrapp'd in the cold and drift - - ed snow..... We

meet and are si - - - lent, what chang - - es ah me!..... Since that

beau - ti - ful af - - - ter glow..... It is not the

world..... that's chang'd, but we..... Since that beau - ti - ful long a - go..... Since that

rit.
beau - ti - ful long a - go..... *a tempo.* *rit.*

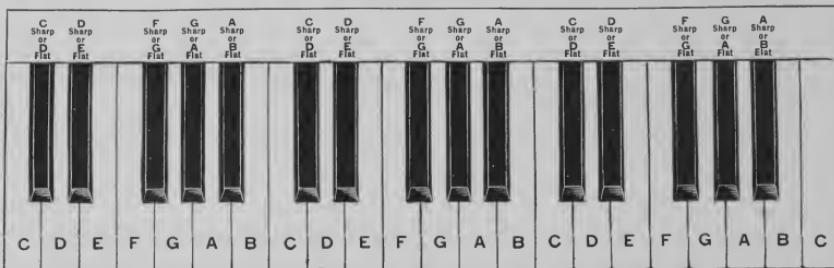
1650-4

KUNKEL'S Royal Piano Method.

In using this Method, the teacher should start the pupil at the beginning, even though he be already acquainted with elementary work.

THE KEYBOARD.

(Section of Keyboard.)



The first duty of the pupil is to acquaint himself with the keyboard as shown in the above cut. It is best to do this while seated at the Piano. The Keyboard, the pupil will observe, consists of white keys and black keys; the white keys adjoin each other, while the black keys are separated, appearing in alternating groups of twos and threes.

The first seven letters of the alphabet—A, B, C, D, E, F and G are used to represent all the keys of the Keyboard (see diagram above), as well as all the notes used in the notation of music.

The white key on the left of the group of two black keys is C. (Here, all the C's are to be pointed out by the pupil.) D is then shown as the white key between the same two black

keys, after which all the D's are to be pointed out. E is then to be shown as on the right of the group of two black keys. F is to be shown as on the left of the group of three black keys. G is to be shown as lying among the group of three black keys, of which one black key is to its left and two black keys to its right. A is to be shown as also lying among the group of three black keys, of which two black keys are to the left and one black key to the right. B is to be shown as being to the right of the group of three black keys.

The teacher may now take at random any key and require the pupil to name it until he be thoroughly familiar with the entire key-board.

QUESTIONS FOR REVIEW.

Question.—What are the colors of the piano keys?

Answer.—White and black.

Question.—What letters are used to designate all the keys on the piano as well as all the notes used in the music?

Answer.—The first seven letters of the alphabet—A, B, C, D, E, F and G.

Question.—Do the white keys join each other?

Answer.—Yes.

Question.—Do the black keys join each other?

Answer.—No.

Question.—Do the black keys appear in groups?

Answer.—Yes, in groups of twos and threes.

Question.—Name the white key to the left of the group of two black keys.

Answer.—C.

Question.—Name the white key between the group of two black keys.

Answer.—D.

Question.—Name the white key to the right of the group of two black keys.

Answer.—E.

Question.—Name the white key to the left of the group of three black keys.

Answer.—F.

Question.—Name the white key in the group of three black keys which has one black key to its left and two black keys to its right.

Answer.—G.

Question.—Name the white key in the group of three black keys which has two black keys to its left and one to its right.

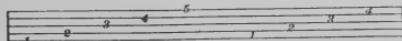
Answer.—A.

Question.—Name the white key on the right of the group of three black keys.

Answer.—B.

THE STAFF AND CLEFS.

The five lines and their spaces on which music is written are called a Staff.



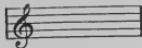
The lines and spaces are counted from below.

A clef is a sign used for the purpose of establishing the names of the lines and spaces upon the staff.

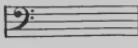
For example, the lines and spaces given in the cut above have no names as they are without a clef.

In piano music we use two clefs (also called keys), the G or Treble Clef and the F or Bass Clef.

G or Treble Clef

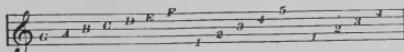


F or Bass Clef.



The G or Treble Clef is used chiefly for the notes of the right hand (the higher tones of the piano), while the F or Bass Clef is used chiefly to represent the notes of the left hand (the lower tones of the piano).

The Treble Clef encircles the second line of the staff and gives to that line the name of G. Having determined the name of this line, the spaces and lines following upwards are named in regular order—A, B, C, D, E, F, G, etc.



And the spaces and lines below the G in succession downwards—F, E, D, etc.



QUESTIONS FOR REVIEW.

Question.—What is a staff?

Answer.—Five lines and spaces upon which music is written.

Question.—What are clefs?

Answer.—Clefs are signs used for the purpose of establishing the names of the lines and spaces upon the staff.

Question.—Have lines or spaces any names before the treble clef or bass clef is placed upon them?

Answer.—No!

Question.—How many dots are there in piano music?

Answer.—Two, the G or Treble Clef and the F or Bass Clef.

Question.—What notes are written in the G or Treble Clef?

Answer.—Those generally played by the right hand—the higher tones of the piano.

Question.—What notes are written in the F or Bass Clef?

Answer.—Those generally played by the left hand—the lower tones of the piano.

Question.—What is the key line of the Treble Clef?

Answer.—The second line, which is called G.

Question.—What is the key line of the Bass Clef?

Answer.—The fourth line, which is called F.

Question.—How do you determine the names of the other lines and the spaces?

Answer.—Having determined the Clef line, the other lines and spaces are named in regular order from this clef line.

Question.—Name the lines and spaces upward from the clef, or second line in the Treble Clef.

Answer.—Second space A, third line B, third space C, fourth line D, fourth space E, fifth line F.

Question.—Name the lines and spaces downwards, in the Treble Clef, from the clef line.

Answer.—First space F, first line E.

Question.—Name the lines and spaces upwards from the clef line, fourth line, of the Bass Clef.

Answer.—Fourth space G, fifth line A.

Question.—Name the lines and spaces downwards from the clef line of the Bass Clef.

Answer.—Third space E, third line D, second space C, second line B, first space A, first line G.

LEGER LINES.

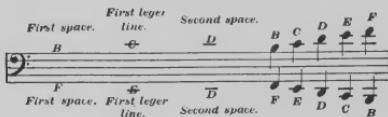
Leger lines, also called added lines, are small lines added to the staff above or below, to extend its compass.



They are named, in regular order, after the notes within the staff, the first space above the staff in the G or treble being G, the first leger line A, the second space B, the second leger line C, and so on.

The lines and spaces below the staff are named in regular order downwards from the staff; the first space being D, the first leger line C, the second space B, the second leger line A, and so on.

LEGER LINES IN THE TREBLE CLEF BELOW AND ABOVE THE STAFF.



In the Bass or F Clef, the leger lines are also named in

LEGER LINES IN THE BASS CLEF BELOW AND ABOVE THE STAFF.

regular order after the notes within the staff.



QUESTIONS FOR REVIEW.

Question.—What are Leger Lines?

Answer.—Small lines added to the staff above or below, to extend its compass.

Question.—How are they named?

Answer.—They are named in regular order after the lines within the staff.

Question.—Have the spaces between the leger lines names?

Answer.—Yes.

Question.—Name the first space and the first leger line above the staff in the Treble Clef.

Answer.—The first space is G, the first leger line is A.

Question.—Name the second space and the second leger line above the staff in the Treble Clef.

Answer.—The second space is B, the second leger line is C.

Question.—Name the first space and the first leger line below the staff in the Treble Clef.

Answer.—The first space is D, the first leger line is C.

Question.—Name the second space and the second leger line below the staff in the Treble Clef.

Answer.—The second space is B, the second leger line is A.

Question.—Name the first space and the first leger line above the staff in the Bass Clef.

Answer.—The first space is B, the first leger line is C.

Question.—Name the second space and the second leger line above the staff in the Bass Clef.

Answer.—The second space is D, the second leger line is E.

Question.—Name the first space and the first leger line below the staff in the Bass Clef.

Answer.—The first space is F, the first leger line is E.

Question.—Name the second space and the second leger line below the staff in the Bass Clef.

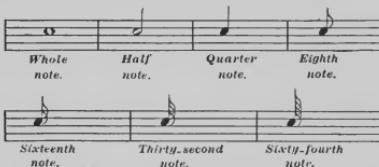
Answer.—The second space is D, the second leger line is C.

NOTES AND RESTS.

NOTES.

The characters that represent musical sounds are called notes, and, as previously stated, receive their names from the first seven letters of the alphabet.

In the notation of music, seven different kinds of notes are employed to represent the length of sound or time-value. The whole note, half (note), quarter (note), eighth (note), sixteenth (note), thirty-second (note), and sixty-fourth (note).



A whole note is a white note (open head) without a stem and leaning downward from left to right. A half note is a white note (open head) with a stem and leaning upward from left to right. A quarter note is a black note (filled head) with stem. An eighth note is a black note (filled head) with stem and hook. A sixteenth note is a black note (filled head) with stem and two hooks. A thirty-second note is a black note (filled head) with stem and three hooks. A sixty-fourth note is a black note (filled head) with stem and four hooks.

When a number of the same kind of notes, such as eighths or sixteenths, are grouped together, they are usually connected by a line or lines instead of having separate hooks.

*Eighth notes.
(one line)*

*Sixteenth notes.
(two lines)*



Thirty-second notes. (three lines)



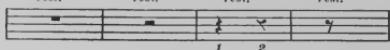
Sixty-fourth notes. (four lines)



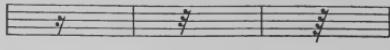
RESTS.

Just as there are notes to represent certain durations of sound, so there are rests to represent corresponding durations of silence.

Whole rest. Half rest. Quarter rest. Eighth rest.



Sixteenth rest. Thirty-second rest. Sixty-fourth rest.



Notice that the whole and half rests are alike in form. Their value depends upon the position they occupy on the staff. The whole rest hangs from the line, while the half rest lies on the line. Of the two quarter rests shown in the third measure, the one marked I is used in this method; it is universally used in music published at the present time. The quarter rest at figure 2 is found in publications of the past. The rest at figure I is most serviceable, its shape being such as to prevent its being mistaken for an eighth rest.

The eighth rest resembles a figure seven. The sixteenth rest has two hooks, the thirty-second rest has three hooks and the sixty-fourth rest has four hooks.

MUSICAL EXPRESSION.

With one exception, perhaps, of some Aryan tribes, the Afri-*cane* Bushmen says an exchange are considered the lowest of human tribes. Their language is said to resemble the chattering of monkeys; they dwell in the most hideous, rooty, reptiles, and insect-infested holes. They have no idea of property, of girl, maiden, and wife, and they live in isolated families, uniting solely only for defense against an enemy or robbery of their neighbors. Yet *Burelli*, who lives there, says that they are "the best people."

"Music appeals to all these passions, and thus they infuse themselves into that mild and tranquil state in which no evil thoughts approach their mind. The soft and delicate voices of the girls, instinctively appealing to these, the women and the girls, instinctively responding to these, the men, the girls, the gentle clapping of the hands, the rattles of the dancers, and the mellow sound of the water-drums, all harmoniously attuned and keeping time together, the peaceful heart-experiences of the party, and the perfect light of the moon were circumstances so combined and doted to produce the most soothing effects on the senses, that I sat as if the hut had been my home, and felt as though I had been one of them."

In regard of the phanomance of *Mazamponi's* warriors in East Africa, Stanley says: "There are solos and duets, but there must always be a chorus, the grander the better, and when the men, women, and children sing, they seem to move the crowd, and to stir chattering and murmur of the crowd. I must confess to having enjoyed it immensely." Bonvies says, "previous to their wars with the White, the Tasmanian Indians in songs which pleased European ears, even as they did mine, sang like *sax*—says Wallachek, tell of examples when the deepest emotion was aroused by their national songs; tears were shed until the passionate excitement reached its height."

The books of travelers are full of such examples showing how passionately primitive races, whom we call savages, are devoted to their music *for its own sake*. We know, too, that the ancient Hindus, Egyptians, Hebrews, Greeks, and Chinese, so devoutly worshipped the gods as to say it was an art which the gods themselves invented, and attributed to it all sorts of healing and miraculous power. They had music in their temples, at funerals, weddings, and in their daily life. The whistled notes of the Pan's pipe-makers sang halibutes, and everywhere there was music in the air. To the present day the peasants of Europe, however unpolished and ignorant they may be otherwise, sing their pretty folksongs, *such as they are*.

Some years ago, after an attack of typhoid fever, I followed my doctor's advice and spent a few weeks on the borders of the Italian lakes. One evening, at Locarno, I took a walk along the shores of Lake Maggiore, with a young woman of Switzerland, who had been in the hospital with me. Presently, from a parapet above us, came the sound of a voice angelic in sweetness, singing with charming expression an artless folksong. We stood spell-bound, and the young woman, who had been pre-meditated solo. We had both heard Patti, but agreed that Patti never sang with such genuine feeling. Our curiosity was aroused and we mounted the steps and saw who it was that appeared at the hotel and sang seven sweet pieces there. But, of course, she fell out of place and nervous, her voice trembled and lost its charm, and of expression there was not a trace. We were disappointed, but it was not surprised, because I knew that the hotel was singing, not for love of music, but for money.

Does the shrewd reader guess that the moral of my tale is that if you sing or play for money, you can not sing or play well? Not so. In this case, I guess wrong. Paderewski plays for money—for a great deal of money; he has played for as much as \$700 in one evening—and yet he plays with the most exquisite expression. What, then, is the difference between him and the other poor musicians who do not play with expression? The difference is that he has not only mastered his art, but loves it. He plays for a public which plays him money, simply because he is a master; that is, his art is so perfect that it always like hearing. But depend upon it, Paderewski would much, very much rather play for himself alone, or for a small circle of silent friends, than for a public of 2000 fatidic applicants.

Even so, the public will grow with me when I say that nine-tenths of his pupils come to him, not because they love music and want to be initiated into its mysteries and beauties for their own sake, but because they wish to become teachers of others, or else because they want to please their

or playing as an accomplishment. In other words, they want to study music as a profession or as a means of earning or dazzling society. So, just as we do not love music for its own sake, but only as a means to gratify their vanity. A few winters ago a friend of mine invited me to his home one evening. Among the guests was a young man who had had several years in Germany studying the piano, and who wanted to make her debut (with dreams of a brilliant career) as concert-pianist in New York. She begged me permission to play something for me, and with permission or no, I obliged her, and you can well believe it, played through a whole long concerto, the solo part alone; without accompaniment! Her one idea was to impress me with her "rare accomplishment," not the fact that she had no musical training, and that she had nothing but a hankie of vanity and ambition. She played in public and was, of course, a dismal failure, for the public has a keen seat and easily distinguishes between vanity and real merit.

One of the paradoxes of music that while from one point of view it is the most artful of arts, since it unites many performers and listeners in a common object and emotion, from another point of view it is the mostinsk*al* art of all. I have just intimated that Paderewski has indeed a hankie of vanity and ambition, but the truth is that he is a born player on organ for pay and applause. And here is the point where extremes meet. The African and Australian savages and the European peasants referred to above, sing with enthusiasm, losing themselves in their own pleasure, not with a view to making others think how clever and "accomplished" they are. If you transferred them to our concert halls, their desire would be to please the audience, not to be converted into a common effort to impress others and spontaneous fervor, which give a charm even to the wildest music of primitive peoples, would be lost, and the desire to please the audience, not as do we, as most of our orchestral entertainments, at which the players are obviously inspired by only two ideas—the desire to do their work for a maximum of money and a minimum of rehearsal, and to get their fees.

I confess that, after being a musical critic for six years, I am definitely tired of concepts and operas, and recitals of all descriptions. I long more and more for expression, but never get it unless a great leader like Seidl comes along. I have stepped the steps and seen what it is to be a great conductor. I long to be among savages and hear them singing their thrilling war songs or listen to their impassioned drum-solos. I hate these conservatory pianists with their finicky "touch" and "inwardness." I hate the popular school; I detest those singers of the "Italian school" whose sole idea is to sing notes loud, high, and shrill, that will be sure to arouse "thunders of applause." I often come home from a long piano lesson, half dead with fatigue, and I have to sit down at my piano and play a Chopin prelude to appease the craving; or I come home from a symphony concert so starved for orchestral expression that I have to go down and play a piano concerto that I have not seen in all my life, can only be played with infinitely more expression than one hears at a majority of concerts by professional "artists."

Teachers are largely to blame for this state of affairs. Instead of recognizing that a simple folk song, Bach's chorals played with expression is infinitely higher art than a Beethoven or Chopin concerto played with perfect "method" and execution but without son, they are still at a making a collection of old paper. This makes the coming to be worthless, for leaving expression for the "finishing touch;" and when the pupil has wasted several years on mere technic, he's got in the habit of devoting his entire attention to that and fails entirely to become a mere fatidic number.

In other words, pedagogues teach music as our college professors teach Latin and Greek. Because they, being professional philologists, are interested in minute etymologies, they force their poor students to waste all their time on trifling details of philological erudition, while the expression of the classical authors, their literary character, and dramatic sense are entirely ignored. When the student gets through with these tormentors, then he never again looks at a Greek or Latin book. Is this the reason why so many pupils give up their music as soon as their parents do not compel them to continue it?

What then is the secret of musical expression? It is to learn and perform music *can amore*, for the love of it, and not for the sake of technic, or money, or applause. Paderewski is much more unhappy at a concert, he fails to please himself, than if the public fails to applaud him.

MAJOR AND MINOR.

The authorities of Berlin have decided on a presentation in dramatic form of *Rintzesoro*, or oratorio "Christ."

The late Frau Krafsky will soon appear on the Metropolitan Opera House to sing Mezzo-Ravenstein, who was considered to be Weingartner's director of the *Ring*. She is the best *Hunding* that the stage has yet had.

Brahms is generous. A bachelor with simple habits, he does not need much to live on, and has recently sent \$3,000 to the Society of Music Friends in Vienna, with permission to do it whatever the directors may do in best.

A company, composed of Franklin Soskin, pianist; Miss Camilla Lise, contralto; Miss Cariotta Desugnas, contralto, and a London tenor named Tait, will be organized to tour the world. The tour started October 10.

Pumpendrinck who has just received the title of professor from the German Emperor has joined the post of music critic, long held by him, of the *Faustauer Zeitung*, and proposes to devote himself, on his newly acquired property, at Beppard on the Rhine, exclusively to composition.

Mr. Arthur Nikisch will direct this year the Philharmonic concert in Berlin, which were resumed after the 12th of October, 1895. His first program will be a new symphony in B-major by Gernsheim, a symphony with organ, by Widor, a sinfonietta by E. F. Koch, a new symphonic poem by Richard Strauss, and a festival overture by Steinhausen.

Gladstone on music is something of a novelty. He is strongly of opinion that *Art* for the art is not a good idea, that *Art* is *useless*. He said,

"There are very few people who are really fond of musical faculty and feeling. But they are without it, it is because it has never been cultivated in them. I remember, when I was young, I used to dispute to the point about art. I used to say that music is the fountain of all the arts, the fountain of all of mankind, the fountain of man—is only given here and there, to one man here and one woman there, and so forth, and it is an extremely rare endowment. But I have seen a person who had it perfectly brought out, it is a general gift in a trained culture, and, most certainly, it is a gift that pervades the people of that country so far as nature's part is concerned."

An executive committee of Irish musicians has drafted a scheme for an Irish "Fees," or Dublin musical festival, which, following the plan of the Welsh Eisteddfodau, will be devoted to competitions and exhibitions, and will last for four days. The first concert will be devoted to ancient and old Irish music, down to the end of the last century. The remaining concert programs will consist of modern and popular music. It is proposed, that not only Irish men or women, but all persons of Irish birth or parentage, or who have resided for three years in the Sister Isle will be allowed to take part in the festival.

Rosenthal, the pianist, has seven programmes ready for America, each one different from the other. They comprise the standard compositions of Beethoven, Mendelssohn, Brahms, Liszt, and the more modern composers such as Brahms, Schütz, and others. Of the last named composer, who is comparatively unknown in this country, he will introduce a great number of compositions, for the first time here, in piano and orchestra. It is very rarely played on account of his technical difficulties, and very few pianists of the present day include it in their repertory. Of course, Liszt's "Don Juan," Fantasy and his on piano variations on two themes from his sonatas, waltzes will figure frequently in his programmes.

The death of *Ildebrando Campanini*, once the idol of the New York public, occurred at the age of 80. The young age Campanini first cast the light in that very city of Parma. He was poor, the son of an honest artisan—no more. But he had a God-given voice. After a more or less stormy boyhood, he finally settled down to work in his native town. One night, as he was singing at his work, an old master heard him. A bargain was soon struck, and the young man began to take lessons. Little by little he improved, and when he was 20, his first gradations are shown in Italy, where he found himself finally launched upon his artist's career.

His debut was made in a small theater at Parma, in Bellini's "Sonnambula."

The disappearance of *Indro Campanini* in New York was in December, 1894. In 1890 he had an operation performed upon his throat in this city. It restored his voice, which, however, had become a more coarse organ. His favorite parts in his repertoire have been *Lohengrin*, *Rhinoceros*, *Edgar*, *Ray Blas* and *Fernando*.

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915 Chestnut Street, ST. LOUIS, MO.

J. ELлиCOCK,

1015 Olive Street, ST. LOUIS, MO.

London has a new permanent orchestra composed of 90 violin performers, a large proportion of them belonging to the aristocracy. There is a choir of 120 voices, also composed of the orchestra. An operetta, "The Queen," was composed especially for the occasion by Dr. Parry, who was produced. A trio of women voices, by Clayton Jones, an American composer, was also given. Miss Allard and Miss Cushing, of Boston, were among soloists. The organizer and conductor of the orchestra is the Committee of London.

It is interesting to trace the origin of the violin back to the time of Ilavam, the King of Ceylon 3000 B. C., who is supposed to have invented it. The violin has now become the favorite instrument played by every Badshah's marksman from door to door. The most important reign of the violin was during the sixteenth century, when at Cremona, in Italy, the family of Amati attained its greatest eminence. Antonio Stradivari, one of the sons of Amati, surpassed the family in his finish of these instruments.

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A Schubert celebration will be held in Vienna on January 31st next, the hundredth anniversary of the composer's birth. There will be concerts of Schubert's music, as well as copies of his manuscripts and letters of the baton. The author will be used, the only article belonging to him that is known to exist, as he died in extreme poverty.

Mme. Teresa Carreno recently appeared in Moscow and St. Petersburg with enthusiastic success. On December 15th she will play at Leipzig with orchestra. Mme. Carreno has been engaged by the Royal Music Society of Madrid to appear as soloist in three concerts, but was obliged to decline on account of her tournee in America under Dr. Rudolph Aronson's management.

Saint-Saëns has completed a *ballet*, which will be played at the Monnaie in Brussels.

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